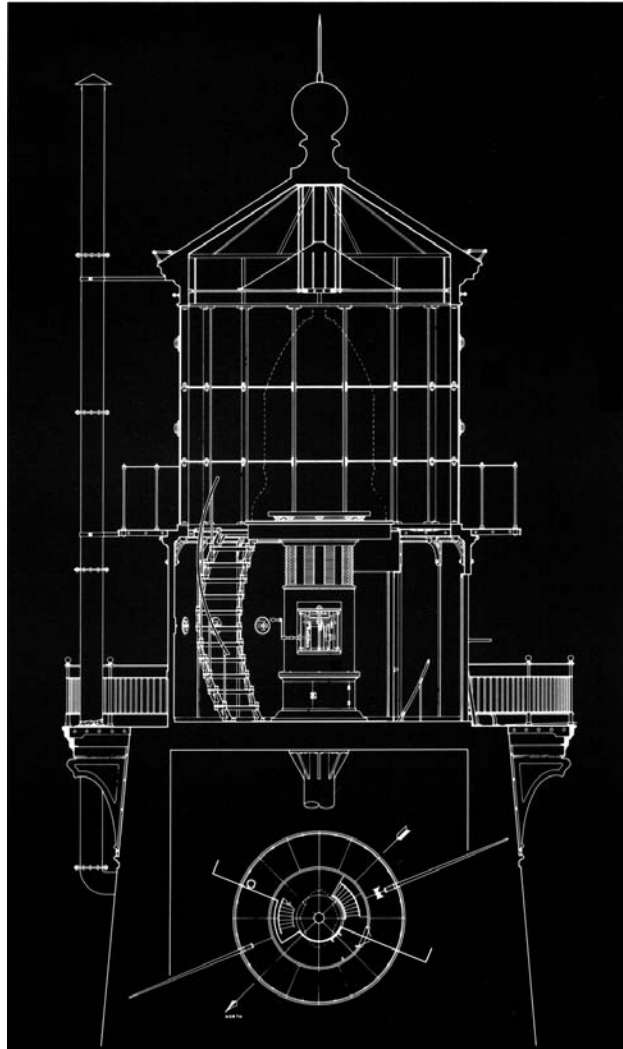


## HABS/HAER GUIDELINES

# HABS/HAER PHOTOGRAPHS: SPECIFICATIONS AND GUIDELINES



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June 2001

**IMPORTANT NOTICE:**

**THIS IS A DRAFT OF THE “HABS/HAER PHOTOGRAPHY: SPECIFICATIONS AND GUIDELINES.” IT IS BEING DISTRIBUTED AS A SERVICE PENDING RESOLUTION OF MAJOR ISSUES WHICH ARE DISCUSSED IN THE INTRODUCTION (Section A).**

The resolution of the questions concerning these issues are difficult to resolve and require certain experimentation and opinion of others.

When the issues are resolved this document will be updated and printed in final form. We are maintaining a mailing list of all who request this publication, and you will automatically receive the update and any related material.

It is not necessary for you to submit another request.

Thank you sincerely for your interest, and we invite you to contact us at any time should you have questions.

**Jack E. Boucher  
HABS Senior Photographer  
June 27, 2001**

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## **SECTION A: INTRODUCTION**

### **THE HISTORIC AMERICAN BUILDINGS SURVEY/ HISTORIC AMERICAN ENGINEERING RECORD**

Architecture and engineering technology have made important contributions to America's development. The Historic American Buildings Survey (HABS) and the Historic American Engineering Record (HAER) reflect the Federal Government's commitment to document, understand and preserve architectural, engineering and industrial sites, structures or processes that are important in our Nation's development. Documentation produced by HABS and HAER, consist of measured drawings, archival quality photographs and written historical reports. These records are made available to the public by the Prints and Photographs Division of the Library of Congress. **(See Section L.2 for address).**

The story of these two distinguished Federal documentation programs, HABS founded in 1933, and the newer HAER founded in 1969, speaks volumes. There are more than 33,000 structures and sites throughout the United States and its possessions represented in the HABS collection in the Library of Congress.

HABS exists through a tripartite agreement between the National Park Service of the U.S. Department of the Interior, the Library of Congress and the American Institute of Architects. HAER exists through a similar agreement with the American Society of Civil Engineers and the Library of Congress. The National Park Service administers HABS and HAER as a single program, HABS/HAER, in the Cultural Resources Programs of the Washington Area Service Office (WASO).

Sites and structures documented by HABS/HAER are professionally photographed using large format equipment, with great attention to perspective correction and other procedures to insure high quality images. Time and financial considerations are the only limiting factors on the quantity of images necessary to record a site, structure or industrial process. The photographic documentation should be as thorough as possible with priority given to important views **(see Sections F.1 and F.2)**. We urge documentation to be as complete as possible, sufficient to show style, construction and craftsmanship. Views should be made to depict the environmental setting.

Documentary photographs aid in the preparation of measured drawings, historical reports, technical descriptions and analysis. While intended to produce a record for posterity, these photographs can accommodate many present day applications and needs in the associated fields of preservation, restoration and architectural history, engineering history and technical studies.

HABS and HAER have won their internationally acclaimed stature in the field of historic preservation and documentation by adherence to the highest standards of excellence. Standards that HABS and HAER have set for their own work are highly exacting but realistic and achievable by others. As a result, the standards have been widely adopted in both the private and public sector within the United States and numerous other countries.

It has been our intention to make this publication both informative and helpful. It is directed to the professional and experienced photographer and not intended to be a primer for beginner or amateur photographers. Our specifications exist solely to insure the production of the highest quality documentary photographs possible. The minimum acceptable format or size of original black and white negatives is 4" x 5", thus there is not a discussion in these guidelines of small or medium formats. Photographs to record historic structures, sites and/or processes must be produced according to the enclosed criteria for acceptance into the HABS/HAER collections. We urge you to contact us should you have further questions or suggestions (**see Section L: Contacts**).

**\*\*\*\*\*IMPORTANT\*\*\*\*\***

***CONTRACT PHOTOGRAPHERS ARE URGED TO READ THE FOLLOWING SPECIFICATIONS AND GUIDELINES CAREFULLY BEFORE SUBMITTING ESTIMATES OR BIDS.***

***PLEASE NOTE:*** The following two Sections (**A.1 and A.2**) have raised questions that have delayed re-issuance of these guidelines and standards. To date, neither question has been fully resolved. When testing is complete and the issues resolved, an announcement will be made and a revision will be available.

### **A.1. Archival Permanence of Resin Coated Papers**

There have been countless tests and volumes written, including articles in journals and books, discussing the archival stability of resin coated (RC) papers. We are inclined to believe that RC papers now in production can be, or are, as stable as properly handled fibre base papers, but we are not ready to accept them because the Library of Congress' standards for archival performance of photographic papers does not allow them.

HABS/HAER standards stipulate contact prints be submitted with all negatives. The contact print must show the entire negative with the borders of the film. Enlargements made to the same size as the negative are not acceptable. This, then, is something of a non-issue, since to our knowledge, **no contact printing paper** is made on a RC base. Kodak AZO contact printing paper is still easily available, and we require it because the prints we receive are consistently better quality than same-size enlargements we have received. It is in the best **interest of the photographer** that prints placed in the Library of Congress be of the finest quality possible.

### **A.2. Polaroid 4" x 5" B&W Film and Products**

Until such time as the Library of Congress and HABS/HAER can undertake and complete testing, we cannot certify Polaroid products as being archival and stable.

Archival stability is not the only issue with Polaroid films. The negative film from Polaroid film packs has a flexibility and dimensional instability comparable to film pack and roll films. This lack of physical, dimensional stability is not desirable and is therefore unacceptable in the HABS/HAER Collection.

Until determination can be made, HABS/HAER **can not** accept Polaroid 4" x 5" negatives or prints.

### **A.3. Copyrights**

Photographs taken for and included in the collections of HABS/HAER are in the public domain and are copyright free, except in the very rare instances where restrictions are imposed upon their use and distribution.

No photograph, negative, print or caption will be accepted for the HABS/HAER collection that bears a copyright statement or symbol. There will be no presumption of copyright. No one has the authority to waive this policy.

Every user is asked to credit the photographer **and** either HABS or HAER. Users of HABS and HAER records from the collection in the Library of Congress pay only the cost of reproduction. No user fees are charged.

#### **A.4. Why Large Format?**

It is worth discussing two other frequently raised questions – “Why is large-format (minimum 4" x 5") required?” and “Can we make our photographs in small or medium format and then submit 4" x 5" copy negatives?” The answer to these two questions is that many users of the HABS/HAER photographic collections examine minute areas of the images to determine the design; construction and craftsmanship of architectural elements from gargoyles to gauges and want to be able to read details from commercial signs to manufacturing plates. Small and medium format negatives do not have the resolution and clarity to maintain the required level of detail we find essential in HABS/HAER photographs. The original image must be made using a 4" x 5" format, a 5" x 7" format, the larger 8" x 10" format or a standard sized format that is between 4" x 5" and 8" x 10.”

***ORIGINAL NEGATIVES MUST BE AT LEAST 4" x 5" INCHES. STANDARDS DO NOT PERMIT USE OF A SMALLER FORMAT IN THE PRODUCTION OF COPY NEGATIVES FOR SUBMISSION. (See Section E.4.)***

#### **SECTION B: WHY BLACK AND WHITE PHOTOGRAPHY?**

Black and white images made for HABS/HAER should have an approximate life expectancy of 500 years, thus both processing and storage techniques are specified with that time period as a goal. Black and white photography is both time tested for archival stability – with the proper processing – and is cost effective.

Although the Library of Congress has accepted into the collection the color transparencies produced by the HABS and HAER photographers, HABS/HAER at this time is not accepting color images from others. We would like very much to accept photographs recording structures for HABS/HAER in color. However, color films still have a relatively short life expectancy and are expensive to store and handle. Some color processes are more stable than others, but dyes are fragile by nature and those used in photography, being light sensitive are most fragile. Color materials, films and prints, begin to deteriorate rapidly from exposure, as does black and white, but their decline is far more rapid. Color shifts and fading can be detected very early depending on storage and other factors.



Technological advances are introducing new and varied ways to preserve images for indefinite but lengthy periods of time, and this includes color images. Financial considerations are a major factor. At the current stage, new technologies are beyond the reach of agencies and organizations in the preservation field, and for many, beyond the available resources that are directed into the effort to document. Converting images to Photo CD's or other conservation technologies will come eventually. The state of these arts being what they are, are not prepared at this time to endorse techniques and processes that are not as "tried and true" as possible or are not yet endorsed by the Library of Congress.

## **SECTION C: EQUIPMENT, FILM AND PAPER**

### **C.1. Camera**

The camera used must be a large format view camera, not less than 4" x 5" format, not larger than 8" x 10", having all the swings, tilts, shifts and adjustments necessary for perspective correction and very sharp focusing of all areas of the image. The camera must be equipped with quality bubble levels properly positioned on the back of the camera.

### **C.2. Lenses**

The minimum complement of lenses will include one of normal focal length, at least one wide angle and one telephoto. It is very desirable to have mid-range focal length lenses between wide angle, normal and telephoto. They must have adequate covering power to accommodate the camera movements without vignetting. Soft focus lenses must not be used. Lenses used for aerial photography should be of normal focal length (e.g., 150mm for 4" x 5").

### **C.3. Filters and Pola-Screens**

Photographers choice, as long as the effect on the image is not exaggerated. It is suggested that only filters of optical glass be used.

### **C.4. Film**

Any cut film (sheet film) with a polyester base and a minimum resolving power not less than 80 lines/mm high contrast range and 32 lines/mm low contrast range must be used. TMAX, Tri-X, and comparable film of other makers are therefore acceptable. **Roll film is not acceptable.**

Kodak Professional Copy Film 4125 or equivalent must be used for making continuous tone copy photographs; line copies must be made using high contrast film such as Kodalith. Copy photographs must be made one at a time, and not gang-copied on 8" x 10" film and cut.

When original negatives, especially historic negatives, are to be copied, we prefer the use of a black & white direct duplicate, using a film such as Kodak's film 4168 (Cat. No. 159-6725 in 4" x 5"; or Cat. No. 159-6410 in 5" x 7").

**FILM PACKS ARE NOT ACCEPTABLE.** The negatives produced from film packs have a thinner more flexible base than sheet film, thus their dimensional stability is low and they are far more difficult to handle during hand-processing when later used to make enlargements. Film packs have a tendency to jam, which raises questions as to their reliability and suitability for this type of work.

### **C.5. Photographic Paper**

At this time, all documentary photography produced according to these standards **MUST** be on **fiber base single weight** paper and dried to a full gloss finish.

A question frequently asked is: "Why does HABS/HAER require all prints to be on single-weight paper when double weight is so much stronger?" The answer is simply storage-double weight paper requires double the space. When you are considering 150 prints, no problem exists, but when you are considering 150,000 prints, the space question becomes a serious issue. Single-weight prints in the collection are filed in a manner that insures protection during use.

## **SECTION D: PROCESSING FILMS AND PRINTS**

All film prints (i.e., contact prints) must be hand-processed according to manufacturer's specifications, using fresh or properly replenished chemistry. Each step in the developing process must be thoroughly completed with very careful attention to proper agitation in **every bath**. All film must be washed, treated in hypo clearing bath (such as Heico Permawash or equivalent) for the recommended time or more, and then re-washed.

***FILMS AND PRINTS DEVELOPED BY AUTOMATIC PROCESSING MACHINES HAVE REPEATEDLY FAILED STABILITY TESTS AND ARE NOT CONSIDERED ARCHIVAL OR PERMANENT. THEY WILL NOT BE ACCEPTED.***

Film and prints containing even trace amounts of processing chemicals can and do deteriorate and worse, contaminate films and prints stored in the same file cabinet.

**Note:** Hand-processing refers to "dip and dunk" using tanks and developing hangers, not tray processing).

## SECTION E: TECHNICAL INFORMATION

### E.1. Composition

All photographs must be composed to give primary consideration to the architectural and engineering features of the subject, with aesthetic considerations necessary, but secondary. No features (e.g., cupolas, spires, main entrances, etc.) vital to the structures should be cropped out or hidden by vegetation unless this is absolutely unavoidable. Weed undergrowth should be moved when possible. Undesirable intrusions, such as trash barrels, bicycles, etc. should be removed or concealed. Vehicles, when possible, should be removed. Period furnishings, especially those which enhance the architecture or provide information, should not be moved, but care must be taken to avoid the blocking of architectural details and essential structural elements.

***ARTISTIC JUDGMENT IS NECESSARY AND MUST BE EXERCISED BY THE PHOTOGRAPHER. PORTIONS OF AN ARCHITECTURAL OR ENGINEERING ELEMENT, SUCH AS THE EDGE OF A HEARTH OR THE TOP OF A CHIMNEY, THE BASE OR TOP OF A COLUMN OR PILASTER, SHOULD NOT BE CROPPED FROM THE IMAGE AREA.***

### E.2. Lighting

Sunlight is generally preferred for exteriors, especially front facades, but light, bright overcast days may provide much more satisfactory lighting for many subjects. Dark shadow areas may be relieved by reflectors, quartz lamps, or flash to reveal detail, especially porch areas or under roof overhangs. Back lighting should be avoided.

Interiors should be illuminated to reveal detail in shadow areas. Use of bounce light is encouraged to minimize shadows.

### E.3. Focusing

All areas of the picture must be in razor sharp focus, and the use of a magnifying device to focus the image on the ground glass of the camera is strongly recommended.

There must be no perspective distortion, it must be corrected in the camera. **DO NOT USE THE RULED GRID ON A GROUND GLASS FOCUSING SCREEN.** It is not unusual for a historic building to lean—many degrees at times. The photographer must correct using camera levels, except in a few rare instances, where perspective distortion may be unavoidable particularly telephoto views of cornices and roof details or other high elements, in which cases it should be controlled to minimize its effect.

Poorly exposed negatives will be rejected and can result in the need to re-shoot to meet terms of a contract.

#### **E.4. Photographic Copies**

##### **Continuous Tone Images**

See section of film, Section C.4. Every effort should be made to make photographic copies of historic original photographs or prints in the photographer's lab or studio under normal controlled conditions, and preferably using polarized light. Light intensity for copies of original historic images should be as low as possible, and still permit copy making.

##### **Measured Drawings**

Should be copied by a graphic arts-reproduction facility that is properly equipped to insure linear accuracy of the copies.

***ORIGINAL NEGATIVES MUST BE AT LEAST 4" x 5" INCHES. STANDARDS DO NOT PERMIT USE OF A SMALLER FORMAT IN THE PRODUCTION OF COPY NEGATIVES FOR SUBMISSION. PHOTO-COPIED IMAGES SHOULD FILL THE FULL FRAME OF THE COPY NEGATIVE.***

#### **SECTION F: VIEWS OF STRUCTURES AND SITES**

A list of structures to be documented must be provided by the employing agency, office and/or individual. It must include precise locations if exact addresses are not possible (rural settings). The list must include names, addresses and telephone numbers of property owners and/or contacts. The compass direction in which the principle facade of the structures faces should be requested by the photographer for planning and timing his field work. This can keep a trip from being wasted because of poor light at the wrong time of day.

A minimal list of required views is essential for the photographer to plan his field work. But it should not limit the photographer in the number or type of views taken. Many times the photographer when on site will "see" a photograph that others have not. His professional judgement should be respected in this regard.

##### **F.1. Architectural Structures**

The following views are considered essential:

**Exteriors:**

1. Elevation of front facade with and without scale device.
2. Perspective view, front facade and one side
3. Perspective view rear and opposing side.
4. Detail view of main entrance.
5. General view from a distance sufficient to show environmental setting, landscaping and possibly adjacent buildings.

**Interiors:**

1. Stair hall including stair with details of the newel, balusters, etc.
2. Important room with fireplace/mantle.
3. Optional subjects include attic construction, foundations, windows with interior shutters, original furnaces, electrical wiring, kitchens, baths, etc.

Other exterior views could include elevations of secondary facades, and detailed views of chimneys, oriel windows, gingerbread ornamentation, such as decorative barge boards, cornerstones, shoescrapers, watertables, etc.

**F.2. Engineering Structures**

The following views are considered essential:

**Exterior:**

1. General view of structure(s), elevation when possible.
2. Detail view(s) of windows, clerestories, entrances.
3. If the subject is a bridge or other outdoor feature, general views should be taken of all sides with detail views of portals, portal links, connections and bracing, truss seating or shoes, bottom chord connections, upper chord connections, vertical members, traffic deck with support system (e.g., floor beams and stringers viewed from beneath bridge), abutments, date plates, decorative features.

**Interior:**

1. Details of machinery (e.g., a governor on a turbine, valves on a steam engine, gearing in fabric looms, etc., manes and data plates, etc.).
2. Power transmission system such as line shafting, belts, even if currently inoperative.
3. General views and details of interior structural systems, including roof trusses and the framing system that may support it.

**Processes: (Note: For structures of engineering or industrial significance, it is important that views be made of technological features and processes in action).**

1. Machines in operation with the operators and product being produced.
2. Close-up details such as hands with tools.
3. General views of huge spaces; show masses of machinery.
4. Detail views of manufacturer's plates and equipment controls.

### **F.3. Landscapes and Complexes**

If photographing a complex where secondary or multiple structures exist, at least one view of each of the dependencies or contributing and associated structures, such as privies, milk or ice houses, carriage houses, barns, pumps, spring houses, etc. should be taken. Overall contextual views, showing the relationships and placements of site elements should be made. This section needs to be expanded to include more issues of landscape documentation.

## **SECTION G: SCALE DEVICES**

A scale device must be included in specific views to show the size of the subject being recorded. The photograph of the main facade in elevation should **ALWAYS** include a scale device. (The building must be "square-on" in elevation to the camera and fully corrected for perspective distortion). In typical views of a structure, the scale device can be a simple wood stick, of 1" x 2", about ten feet long, painted in alternating, contrasting colors of one foot in length. One end-of the stick, for a width of 12 inches, should be painted in one inch wide bands. This device should be positioned vertically and flush against the structure in a position easily visible to the camera. For detail views, a scale device can be a simple six or twelve inch rule, preferably with a metric rule included.

**TIP: It is helpful to have a variety of means to attach scale devices: black photographic tape, a ball of putty-like adhesive, string, clips or clamps will save much time.**

## **SECTION H: AERIAL VIEWS**

Aerial photographs may be requested or required to further record historic districts, industrial complexes, farms, estates, landscapes, or transportation corridors. We do **NOT** recommend the use of fixed wing aircraft for a multitude of reasons. Such views should be made from a helicopter and depending on the subject and view, an average altitude between 200 and 500 feet is recommended. With aerial photography a minimum format of 4" x 5" must be used.

A yellow or orange filter should be used to reduce haze effect and sharpened details.

Responsibility for the costs of the aircraft charter, as well as liability, must be determined and specified in contracts or agreements before any work is done. Such fees are normally due and payable upon landing and are usually based on flying time.

**TIPS:**

*Most pilots of helicopters are willing to remove a door of the aircraft to facilitate your photography and use of the camera. Be sure **NOT ONLY TO FASTEN THE SAFETY BELT, BUT TO TAPE THE LATCH WITH DUCT OR OTHER STRONG TAPE. ALSO CONSIDER THE USE OF A SAFETY LINE ON ALL CAMERAS.***

*Review the “mission” with the pilot before take-off. Hopefully you will be able to maintain communication during flight with headphones and mike. Remember...**THE PILOT’S DECISION ON A REQUESTED MANEUVER IS ABSOLUTELY FINAL!***

*Be certain all your equipment is secure and that nothing, including you will fall or blow out.*

*An assistant is indispensable to visually spot and record information, and to give and take film holders, etc.*

**SECTION I: SUBMISSIONS OF DOCUMENTARY PHOTOGRAPHS**

To be accepted for inclusion in the archives of the Library of Congress, HABS/HAER Collection, you need to submit the following formatted materials according to the HABS/HAER transmittal guidelines.

**I.1. Negatives**

The original negative, processed, in an acid-free transparent sleeve, bearing a temporary number (see **Section C.4. Film**).

**ORIGINAL NEGATIVES MUST BE AT LEAST 4" x 5" INCHES. STANDARDS DO NOT PERMIT USE OF A SMALLER FORMAT IN THE PRODUCTION OF IMAGES FOR SUBMISSION.**

## **I.2. Contact Prints**

One contact print of the entire sheet of film containing the image, including the clear borders (which of course will appear black on the print). We recommend, for the sake of quality of the print, the use of Kodak AZO single-weight printing paper which is designed for contact use. Many photographs remain unused because prints have been made as same-size-as-the-negative enlargements, which are difficult to manipulate in darkroom and suffer as a result. Users tend to quickly judge file prints and reject them if the quality is questionable. Since contact prints are not manipulated, they should only be judged by users for content and composition. We recommend AZO paper because it possesses a stable archival fiber base, and more importantly the print quality is extremely high. The contact prints **MUST** be marked lightly in No. 1 pencil on the reverse side with the temporary number, to correspond with its negative. (see **Section C.5. Photographic Paper**).

## **I.3. Identification and Photo-Caption Sheets**

Identification for each photograph (negative and corresponding contact print) is essential. A page (or pages) for each structure, with the structure's name, address (including State, county, city, town or village and street with number or a written description of the location), date of construction and the name of the photographer with the date the photo was made, must be provided. Each individual view must be identified by image number with the image caption (see **Section J: Example of Photo-Record Sheet for Submission**). The image caption should contain in the following order:

1. ID number or photograph.
2. Subject: – Main facade, oriel window, fireplace, mantle staircase, chimney, etc.
3. Location: – As applicable; south front, first floor, cellar, attic, etc.
4. Specific location: – when applicable; southwest room, east wall.
5. Camera to Subject orientation: – View to southwest, view to east/
6. Special comments and/or observations: – Note text on iron fire back: "Batsto Furnace 1784" or date from nameplates on bridges, machinery or structures.

In certain situations (very large buildings, forts, industrial complexes) it may be more satisfactory, if a map or floor plan is available, to indicate precisely the location each photograph was taken by marking the map or plan using a "V" symbol to show the direction the camera was facing. These **MUST** be keyed to the correct image numerically.



Example of a image caption:

#17. Fireplace and mantle of the 2<sup>nd</sup> floor, southwest room, east wall,  
view from northwest.

**OR**

#43. Corliss engines from First floor, power generator room view to  
southeast corner.

**NOTE:** *In providing directions of camera to image or vice-versa, you may state the direction either the subject **OR** the camera faces, but be consistent.*

All photographs (negatives with matching contact prints) and caption sheets should be packaged together for each individual structure.

If photographic copies of historical images are made by a studio, the name of the studio photographer shall be included as well as the name of the original photographer of the historic image, if known. The archive and/or owner must be identified and along with its/their location so that proper credit can be given when the image is used or published from the HABS/HAER Collection. Any object or collection call number(s) should also be listed.

**SECTION J: EXAMPLE OF PHOTO-RECORD SHEET FOR SUBMISSION**

HISTORIC AMERICAN BUILDINGS SURVEY

INDEX TO PHOTOGRAPHS

Timberline Lodge  
Mount Hood National Forest  
Timberline Trail  
Government Camp Vicinity  
Clackamas County  
Oregon

HABS No. OR-161

Marvin Rand, Photographer, August - September 1998

- |           |   |
|-----------|---|
| OR-161-1  | DISTANT VIEW, LOOKING FROM SILCOX HUT SOUTH TO LODGE.   |
| OR-161-2  | DISTANT VIEW, LOOKING FROM SILCOX HUT SOUTH TO LODGE, CLOSER RANGE                                    |
| OR-161-3  | DISTANT VIEW, LOOKING NORTHWEST FROM PARKING LOT WITH EAST DAY LODGE IN FOREGROUND                    |
| OR-161-4  | GENERAL VIEW SOUTH (FRONT) LOOKING NORTHWEST, ORIGINAL LODGE WITH HEAD HOUSE, EAST AND WEST WINGS     |
| OR-161-5  | SOUTH SHOWING HEAD HOUSE AND WEST WING, LOOKING NORTHWEST   |
| OR-161-6  | SOUTH (FRONT) ELEVATION, HEAD HOUSE WITH GROUND FLOOR ENTRANCE, LOOKING NORTH                         |
| OR-161-7  | DETAIL, SOUTH (FRONT), HEAD HOUSE ROOF AND WEATHER VANE, LOOKING NORTHEAST                            |
| OR-161-8  | DETAIL SOUTH (FRONT), HEAD HOUSE GROUND FLOOR ENTRANCE, CIRCULAR WINDOW WITH WROUGHT IRON GRILL       |
| OR-161-9  | DETAIL, SOUTH (FRONT), HEAD HOUSE FIRST FLOOR PORCH, WINDOW WITH WROUGHT IRON GRILL IN "ARROW DESIGN" |
| OR-161-10 | DETAIL, SOUTH (FRONT), HEAD HOUSE FIRST FLOOR ENTRANCE WITH DECORATED POSTS AND LINTEL                |

## **SECTION K: GUIDELINES FOR CONTRACT PHOTOGRAPHERS**

### **K.1. Pricing Your Estimate Bid**

*A reference to Government contracting procedures should be included in this section; also the text should be edited for clarity.*

A single bottom line cost is required. This is your estimate or bid. If you are the successful bidder, a contract or purchase order will be issued for the quoted amount. Your final billing, if to the Government, cannot exceed this figure except under extraordinary circumstances and then can only be changed with prior approval in writing. Your final estimate or bid must be inclusive of all costs and profits. Your invoice must reflect the wording of the contract or purchase order. If you are dealing with the HABS/HAER Division of the National Park Service, you can expect payment within 30 days of the acceptance of your work.

### **K.2. Purchase Orders**

No work will be undertaken or supplies purchased for a project until the contract photographer receives written authorization that is properly executed to accept their bid.

### **K.3. Amendments to Purchase Orders**

Purchase orders and contracts can be amended when justified. For example, should the HABS/HAER office require additional photography while the photographer is on location, an amendment will be issued after a mutual understanding is reached. Normally the value of additional work will be simply pro-rated on the unit price of the photographs in the original order.

### **K.4. Transportation**

The contract photographer is responsible for arranging, providing and paying for all transportation of self and equipment from start to finish unless it is specifically stated otherwise in the contract or agreement.

### **K.5. Insurance**

We strongly recommend the selected bidder or contractor be fully protected through either personal or professional insurance against loss, liability, personal injury, **error and omissions**, and other contingencies. The United States Government and State governments are not, and cannot be, responsible for the loss of equipment, loss of life, damage to property, or any other casualties that may occur.

## **K.6. Partial Payments**

Partial payments can be arranged, when terms and schedules are stated in the original contract or purchase order. They are appropriate when the scope of the assignment is substantial either in the quantity of images or in the time length of the project.

Typical partial payments can provide 30% at the start of a project; 30% upon written confirmation of 2/3's completion of the project and a final payment of 40% upon acceptance of the work. Terms and schedules for partial payments must be negotiated before the contract or purchase order is issued for signature.

## **K.7. Letters of Introduction and Identification**

Your purchase order or signed contract can serve to identify you to property owners. HABS/HAER can provide a special letter or introduction if they are the employing agency. Co-sponsors of projects undertaken by the HABS/HAER office can and should assist if asked, by providing direct contact with property owners or representatives in the location area, and can obtain of any special permission to enter upon private property or restricted areas. You should obtain, with the list of structures and sites to be covered in the assignment, a list of all contacts. In most cases, the co-sponsors and property owners are donating their time and services, and making their structures available, without charge. Every effort should be made to respond to their requirements and accede to their wishes and schedules.

## **K.8. Performance Time Span**

You should resolve this question during the contract or purchase order negotiations. Time of the year can be crucial to successful completion of an assignment. Weather or foliage conditions play an important part of project scheduling and must be considered. Time must be allowed for the development and printing of images and for the written identification and photo-captions. Four to six weeks time should be adequate for this latter stage following the return from the field. If the assignment for which you have contracted requires more than a day of travel one way, and weather makes shooting impossible, contact the contracting office immediately to arrange possible adjustment in deadlines or compensation.

## **K.9. Delivery of Work**

Completed work should be hand delivered if possible. You should otherwise always use some form of protected shipment for which you receive a receipt and can trace the whereabouts of a package (UPS, FedEx or registered US Mail). **Please remember to insure the shipment.**

## **K.10. Rights and Use**

All HABS/HAER photographs are in the public domain and are not copyrighted, although in rare, justified instances some restrictions may be imposed. Your contract or purchase order requires delivery of the original negative and is a one-time full compensation for your efforts and artistry. **HOWEVER**, you may make extra negatives for your self at your own expense, either by copying the original negative or by shooting a duplicate negative when you make the photograph. If the image is published or exhibited, we request a credit line (e.g., John Doe for HABS or HAER and the date).

## **SECTION L: CONTACTS AT HABS/HAER**

### **L.1. HABS/HAER**

Address any questions concerning photography or photographic contracts to:

HABS (Architecture):      Jack E. Boucher  
                                 Telephone: (202) 354-2134  
                                 Fax:                (202) 371-6473  
                                 E-Mail:          jack\_boucher@nps.gov

Mailing Address:            HABS/HAER Division  
                                 National Park Service  
                                 1849 C Street, NW, (2270)  
                                 Washington, D.C. 20240

Delivery/Street Address:   HABS/HAER Division  
                                 National Park Service  
                                 1201 Eye Street, NW, (7<sup>th</sup> Floor)  
                                 Washington, D.C. 20005

World Wide Web:            <http://www.cr.nps.gov/habshaer/>

## **L.2. Library of Congress**

For reproductions of reprints from the HABS or HAER collection in the Library of Congress, address requests to:

Mailing Address:                Prints and Photographs Division  
James Madison Building  
Library of Congress, Room 337  
Washington, D.C. 20540

Physical Location:            Room LM 337, Madison Bldg.,  
1st & Independence Avenue, SE  
Washington, D.C.

Telephone:                    (202) 707-6394

Facsimile:                    (202) 707-6647

World Wide Web:            <http://www.loc.gov/rr/print/>

Search the HABS/HAER Collection on-line by visiting the  
“*Built in America: Historic American Buildings Survey/  
Historic American Engineering Record, 1933 - Present*” website  
at [http://lcweb2.loc.gov/ammem/collections/habs\\_haer/](http://lcweb2.loc.gov/ammem/collections/habs_haer/)